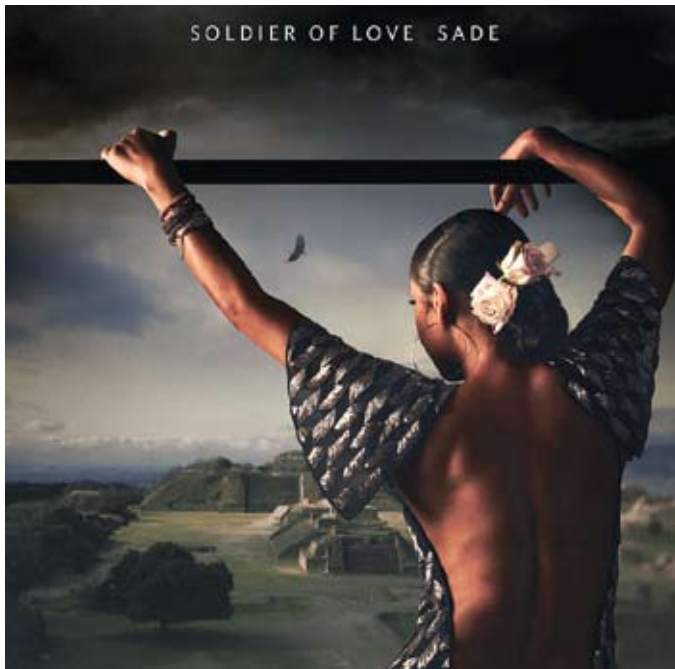


**SOLDIER OF LOVE***Sade*

In common with the other artists reviewed, Sade no longer has to work for a living, as is evidenced by the arrival of *Soldier of Love*, ten years after the passing of *Lovers Rock*.

Don't expect Sade to tip her hat to the passing years either. On the new album the sultry songstress shows she's happy to plough her own familiar furrow. The usual wall-to-wall production delivers rich silky tones with an ambling backbeat to smooch to if you don't have dancing feet.

Sade's only concession to the 21st century is a hint of electronica on some of the livelier tracks. And songs like *The Moon and the Sky* always threaten to break out into a sweat, but described by the Guardian as a "quiet storm" personified Sade remains the mistress of restraint, leaving you hanging on for more. Ten years would be too long.

**HELIGOLAND***Massive Attack*

Such is the stature of Massive Attack, so rare their outings, like the arrival of distant comets, they are never judged from the perspective of their peers. After a seven-year fit of anticipation, instead the critics have lined up to see if the band has passed muster – on its own terms. The answer appears to be a qualified yes.

This would be because, compared to 2003's sterile *100th Window*, *Heligoland* has soul, courtesy of returning founder member Grant "Daddy G" Marshall. As on previous albums the boys have rounded up a bunch of cameo appearances from all points of the musical compass and drawn out something in them they didn't know they had.

The soon-to-be iconic Damon Albarn sheds his cool-hand approach on *Saturday Comes Slow* and delivers instead something deep from the heart. But the best of the collaborations, which brings Elbow's Gavin Garvey to the fore on *Flat of the Blade*, pushes the album to previously unattained levels of emotion albeit of a sinister nature.

The remainder of the album is a return to the boys' unique mastery of atmosphere jacked up with some heavy, juddering bassy lines that will leave you pleasantly alienated in your own front room.



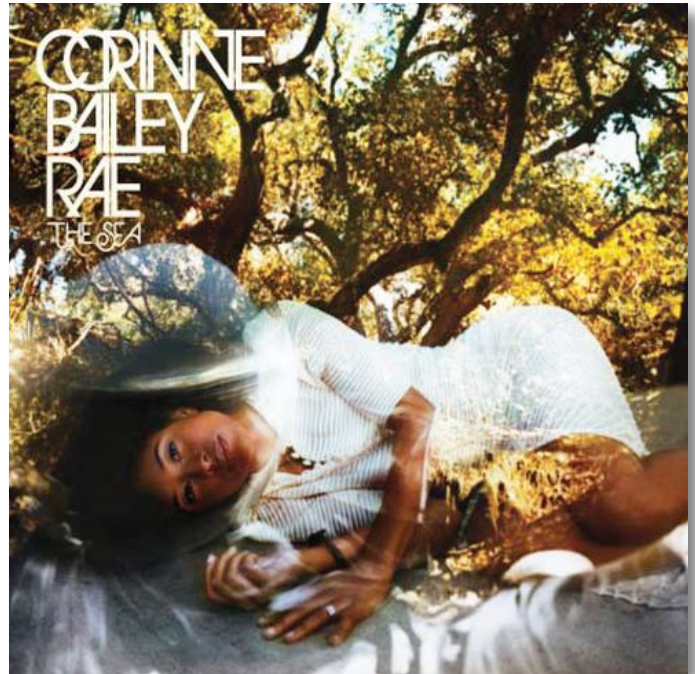
## THE SEA

*Corinne Bailey Rae*

Like Massive Attack, Bailey Rae has not been prolific in her output, *The Sea* being her second album over a period of three years. Sadly Bailey Rae has her reasons. Much has been made of the untimely death of her husband Jason Rae in 2008, and the critics have plundered *The Sea* for clues as to her current state of mind.

To be sure, you don't have to go too deep to feel the pain of loss in the opening track *Are You Here* or even *I'd Do It All Again*, which, with the exercise of hindsight, seems to mourn Rae's passing even though it was written before his death.

But it would be wrong to stick this deeper more sombre effort into the box-marked requiem. Like a mysterious aquatic creature looming up from the seabed each passing song rests on the heart a little lighter, each tune more hopeful. Particularly on *Paris Nights/New York Mornings* and *Paper Dolls*, there's a lightness of touch reminiscent of her first outing that borrows deftly from the trilling of Candi Staton with all the incumbent joy.



# RADIO

## GINGERNUT

**The Chris Evans Breakfast Show** – Live on Radio 2 – weekdays 07.00 to 09.30. Online – [www.bbc.co.uk/radio2](http://www.bbc.co.uk/radio2)

CHRIS EVANS has made his breakfast show debut on BBC Radio 2 after Sir Terry Wogan – who drew Europe's biggest radio audience with eight million listeners a week – stepped down in December after 27 years hosting the programme.

In a statement the BBC said: "We received 287 complaints from people who feel Chris Evans is an unsuitable replacement for Terry Wogan and that his new breakfast show is of a poor quality. The appointment of any presenter after 17 years of 'Wake Up to Wogan' was always going to be contentious, but Chris Evans is an extremely talented and experienced presenter who has proved himself to be immensely popular with the BBC Radio 2 audience".

Evans, the former television host of *The Big Breakfast* and *TFI Friday*, moves to the breakfast slot from the early evening drive-time show on Radio 2, where he attracted an audience of five million and received two Sony Radio awards since 2006.

An apprehensive Evans said that he hoped to regain any lost listeners within a year and promised there was "nothing to worry about".

